Miss Vera Hemenway,
6 Warren Road,
Framingham, Mass.

Wellesley College News

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Siegfried Sassoon at Wellesley

POET DENOUNCES THE "GAME OF WAR."

Mr. Siegfried Sassoon, "a gallant soldier who hates war and a poet who would rather write poems than read them," honored the college greatly when, in Billings Hall, Wednesday evening, April 28, be gave a reading from his poems. The young Englishman, soldierly, modest, erect, with a face at once sensitive and powerful, and an intonation most attractive in its sudden brevity, charmed his audience from the moment he began to speak. That he was obviously quite unhappy on a platform made his listeners only the more sympathetic with him.

Mr. Sassoon commenced, rather apologetically, with the earlier pre-war poems written, be said, "in an attempt to escape from the realities of life into the realms of loveliness." The graceful lyrics ranged from the sheer beauty of **A Poplar and the Moon** to the whimsical humor of **Sporting Acquaintances.** The audience, responsive to every change of mood, paid the poet the supreme tribute of silence.

With the change in Mr. Sassoons's life necessitated by the great war there came an equally radical change in his poetry. Brought face to face with reality of the most appalling kind, he found it even more horrible than he would, had he ever before met the undisguised truth of life. Instead of trees and moons he wrote of the elemental emotions of men; he described with graphic flashes things that soldiers would give much to forget. He learned to hate war, relentlessly, bitterly, but never with despair. In 1914 he was a happy dreamer. The war made him a thinker.

(Continued on page 6, column 2)

CORRECTION TO OPERETTA WRITE-UP.

The News regrets that through a mistake all mention of Virginia French's work on the operetta was omitted in the write-up which appeared in the issue of April 29. The untiring efforts of her work as Chairman of the production and her splendid conducting of the orchestra deserve the highest praise. We failed also to mention the unflagging work of Bernice L. Kenyon as Chairman of operetta.

200 LEGENDAS TO BE ON SALE—SENIORS IN BREAD LINE.

Hearken, all you long suffering and imposed upon souls who had the courage to sign up for a Legenda. They are coming out, incredible as it does appear. Yes, they are! They will be on sale *some day this next week*—think of it! Now there will be only about 200 copies on sale at first (one can't expect too much of a printer), and the point is that the first 200 SENIORS will be the lucky ones. A notice will be posted as to when they will be on sale (the Legendas, not the seniors), and the first 200 members of 1920 will be handed these startling productions, upon the receipt of two dollars—if they have already paid the dollar down. Get into line at once! Space will be reserved for you between the elevator table and East Lodge. As for those less fortunate, the undersigned assures them that the rest of the lot will arrive in due time.

E. T. Holmes.

HEADS OF SPORTS.

Archery—Mary Dudley
Baseball—Elizabeth Crawford
Basketball—Catherine Miller
Golf—Phebe Ann Richmond
Hockey—Olive Snow
Riding—Deborah Barlow
Rowing—Helen Sherman
Running—Ruth Cushing
Tennis—Laura Johnson
Volley ball—Elizabeth McLaughlin

A Damp May Day

STEP SCRUBBING IN THE RAIN.

Rain is no respecter of mortal wishes, it seems, for in spite of all the fervent hopes of Wellesley, May Day morning dawned under a cloud. Nevertheless, the seniors as a host of disreputable and bedraggled scrubwomen, staggered to the chapel steps at the gloomy hour of six to perform their sacred rite of step-scrubbing. Most of them were snaggle-toothed and uncertainly bulky as to shape. The lengths of the knots into which some heads of hair were twisted was truly terrifying.

It was a great disappointment to everyone when the senior's hoop rolling contest had to be given up. Nor could the sophomores make '20's numerals on Tower Court hill, for there was every indication that an attempt to do so would result in the dissolution of the entire class in their own decorations.

The May Party on the Green.

But before the afternoon, fortunately, the skies cleared somewhat; and by two thirty Wellesley looked like a children's playground. The crowds of gaily dressed litle boys and girls, under the supervision of their nurse maids, played "London Bridge," "The Farmer in the Dell" and "Steps." Of course there were quarreling boys who had to be separated, and little girls in sudden ringlets who squabbled over balloons and lollypops. An organ grinder contributed weird tunes from one end of the green, in competition with the cries of ice-cream-cone-venders who officiated at the other.

'23's May Queen.

About the middle of the afternoon the May Queen procession formed and moved slowly toward the royal throne, which was placed this year on the lawn between Lake Waban and Longfellow Pond. The queen's arrival was proclaimed by a brightly clad herald. Following him, and at the head of the procession, came Helen Barnard, President of '20, in the scarlet robe and hat of a cardinal. After her marched two small choir boys carrying candlesticks, the crown-bearer, and a number of the queen's attendants. Then came Elizabeth Head, '23's president, as Queen Elizabeth, in white gown and many pearls. As the cardinal placed the crown on her head, Carol Campbell, president of '22, presented her with a May basket of red roses.

'20 As Others See Them.

After this the crowd scattered, part to dance around the May pole and wind the multi-colored ribbons; and part to the steps of Founders Hall, where members of '21 "took off" their friends in '20. Here were seen in startling reality Emily Tyler Holmes, alias Marcia Cressey, Helen Barnard, once Catherine Mitchell, Marion Gaston, portrayed by Helen Lincoln and numerous others.

(Continued on page 7, column 1)

College Orchestra Concert

AN EXCELLENT PERFORMANCE.

The concert which the Wellesley College Symphony Orchestra gave at Billings Hall on Friday evening, April 30, was a truly enjoyable performance and repaid the members of the orchestra for all the patient, hard work which they have put into practicing and rehearsing. The audience was the largest and most enthusiastic that the orchestra has had for several years. Its enthusiasm was partly due to the interesting and well-balanced program given. Moreover the careful training which the players have had at their weekly practices as well as their splendid spirit of interest and co-operation showed in the finish of their work.

Conductors and Soloists.

The orchestra consists of thirty pieces. Mr. Albert M. Krowich of Boston assisted the college with seven musicians.

Mr. Albert T. Foster of the Music Department conducted all the numbers except one—this was led by Mary Virginia French, '21, the student-conductor of the orchestra. She showed great capability in conducting, and the musicians followed her with accuracy. Emilie Sellers, '21, the piano soloist, played a difficult concerto remarkably well.

When the last number was finished many people in the audience regretted audibly that the orchestra gives only one such performance a year.

Program.

Peer Gynt Suite.....*Grieg*
Piano Concerto in A Minor, Op. 54.....*Schumann*
Miss Emilie Sellers
a. Serenade .....*Titl*
For flute and 'cello
b. Valse Espagnole.....*Le Thiere*
c. The Swan.....*Saint Saens*
For violins and harp
d. Hungarian Dance No. 5.....*Brahms*
Overture—Jubel.....*von Weber*
'21.

WELLESLEY'S "ECONOMIC INVESTIGATION."

The arrival of telegrams from proud parents and friends, congratulating the recipient for an appointment to the "Wellesley Economic Investigation Committee," has been a surprise to many members of the college. According to press reports, they have been "elected by the student body and confirmed by the faculty, as a Wellesley College Economic Investigation Committee which will conduct a systematic economic survey of the United States with government approval, in the endeavor to secure a basis for a plan to reduce the cost of living." Apparently a new industry has been established in Boston,—that of manufacturing college news. The originator made his initial attempt on a large scale in January when he reported an "unprecedented ceremony" at Wellesley in which the "Azora" society presented the college with General Pershing's helmet and "red flag with four white stars" and also the ex-Kaiser's war pennon. The person who gave the "remarkable, impressive, and touching speech of appreciation to the Azorus" on behalf of the college was a member of the college, faculty or student, for the town in which the paper was published. As the order of the College Directory was rather strictly followed the A's, B's or C's secured a disproportionate amount of glory. If the home newspaper was willing to pay the whole rate, it received, beside the name of the

(Continued on page 9, column 3)

Wellesley College News

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ON CRITICISM.

Strong commendation and vehement censure both have followed the *News'* policy of frank criticism of college productions. In spite of the large amount of the latter we cling, however, to our policy with the belief that it is the most effective way that we may aid Wellesley's dramatics.

It has been argued that we hinder rather than encourage development in that our criticism is mainly destructive, leading only to the discouragement of all actors and producers. That the write-up of operetta was destructive, we admit; it was made so with intention, the constructive suggestions being reserved for the editorial page. But we do not believe that destructive criticism leads only to discouragement and forced resignations; if that were so, most of the organizations in college would have fallen long since under the flow of disparaging criticism constantly beard everywhere. The *News* would have no board left if destructive criticism of its paper were considered a basis for resignation. We hoped, ratber, that the college would realize the challenge to do better, and that such critical analysis might incite discussion which next year would result in a better operetta, with greater support from the college as a whole.

It has also been said that the criticism did not make sufficient allowance for the difficulties encountered in the production. It did not, for instance, mention the fact that only three weeks were allowed for rehearsal. Purposely this was done. The *News* realizes, as well as the rest of the college, that this rule exists. If, however, the college accepts this and other restrictions passively, and in judging a dramatic production lowers its ideals accordingly, where is progress to come in? The real question "What is the true value?" cannot be ignored. A criticism written from any basis but this is only an evasion of the issue. Therefore the criticism in the *News* tried to judge the absolute worth of the production; and only in the appraisal of absolute worth can the college know whether dramatics justify their own existence.

OPERETTA VERSUS TREE DAY.

Once more has occurred the annual difficulty over students who desire to perform in both operetta and Tree Day. Each year there is a certain amount of sporadic criticism, a certain number of aggrieved victims, who sputter "absurd" when asked what they think of the restraining rule. But the Senate remains inexorable.

After all, is there not something to be said for those versatile students who are unwillingly debarred from one or the other performance? The regulation passed by the Senate reads that "Spring amusements should be mutually exclusive; "spring amusements" being taken to mean "all entertainments of the spring term." Its purpose is, very wisely, to limit the non-academic activities of the students. The motive is excellent; the actual enforcing of the rule entails marked inconsistencies. It often happens that someone is debarred from operetta because of a very minor part in Tree Day, or vice versa. It does not seem very sensible to keep a member of the operetta cast from being in Tree Day, when her whole task there would be to walk across the green. Yet such instances have occurred. And, furthermore, it seems not very rational to debar one student from singing in operetta but allow another to work equally strenuously over the mechanics of the production.

It must be understood that we approve thoroughly of a rule restraining ambitious students from too much distraction. But it seems that the rule might be a wiser one. The yearly friction over this question would be eliminated were the people involved to feel no longer that the regulation, because of its apparent inconsistencies, was "absurd."

FREE PRESS.

All contributions for this column must be signed with the full name of the author. Only articles thus signed will be printed. Initials or numerals will be used in printing the articles if the writer so desires.

The Editors do not hold themselves responsible for opinions and statements which appear in this column.

Contributions should be in the hands of the Editors by 9 A. M. on Monday.

I.

CONCERNING DRAMATIC CRITICS.

Who is going to uphold the new Barn Plan? We hope it will be those members of the college who are responsible for the recent bits of dramatic criticism in the *News*. Having sufficiently destroyed with their discouraging attitude all hope ano interest in dramatics as they stand today, they must be expected to have in mind elaborate plans for the new order, considerable time and resources to put toward its success, and the assured co-operation of the college, so that next year's achievement may rise out of this year's, as the phoenix out of ashes. At any rate the critics have begun well, by reducing to ashes this year's "attempt on the part of the Barnswallows to entertain the college."

The natural results of the *News'* recent dramatic criticism are:

1. Restraint of anyone, who might be so bold as to contemplate it, from writing any part of operetta, or from allowing any official of the Barn organization to read any play which she may have written for Composition 16.

2. Destruction of all interest in acting in any play or operetta.

3. Forced resignation of all members of casts and committees who are honest enough to realize that they can neither act like John Barrymore or Nazimova nor organize and direct like David Belasco.

4. Resultant annihilation of the present all-college system of dramatics.

Criticism has its place, but that place is not to crush completely, without any particular fairness. If the critics expected original plays at Wellesley to show the maturity and insight of those written and produced for the outer world, they were expecting too much. If they expected operetta to match a Broadway production, their standards of judgment were confused. They knew—or should have known, if they planned to criticize—the particular conditions under which operetta is produced.

And these are not the only objections to the recent criticism. If the critics were pleased to enjoy anything in the productions which they witnessed, either they failed to make a note of it, or else they noted it in such a way and in such a place in their write-up as to discount it greatly or place it in a false light. Take for example the reference made at the end of the operetta write-up to the girl whose "enthusiasm and coaching ability" were said to have "carried it (operetta) through." After following down the column, we the poor readers feel that nothing was "carried through,' 'and that it is very much out of key to damn anyone for her creditable work with such shadowed praise.

As regards operetta, the critics seem totally to have forgotten that it is staged and produced in a scant three weeks of what most of us agree is the busiest time of the year. Also perhaps the fact escaped them that the operetta personnel was considerably cut, when it happened that the Student Entertainment Committee, through a mistake, said that Tree Day people might take part in operetta, and then withdrew that permission on the week-end before operetta came off. This alone meant readjustments which took time from the rest of the production.

Perhaps the critics only forgot to mention the very excellent dancing, particularly the solos,—some of the best dancing ever seen in the Barn,—also the remarkably good orchestra-conducting, and the clever accuracy of the costuming. It might perhaps interest them to know that the Williams College Glee Club asked permission to sing on its tour the theme song *Gypsy Gifts,* said by them to possess but "half portions" of the "elements of popularity"; also that a Boston critic of reputation in Conservatory circles said that he considered the music of La Gitana far superior to any original operetta music he had heard in recent years; also they might like to know that a professor in Wellesley, whose subject requires her to possess keenly critical dramatic standards, took the trouble to write personally to the Barn President, expressing her enjoyment and commendation of tbe whole operetta production.

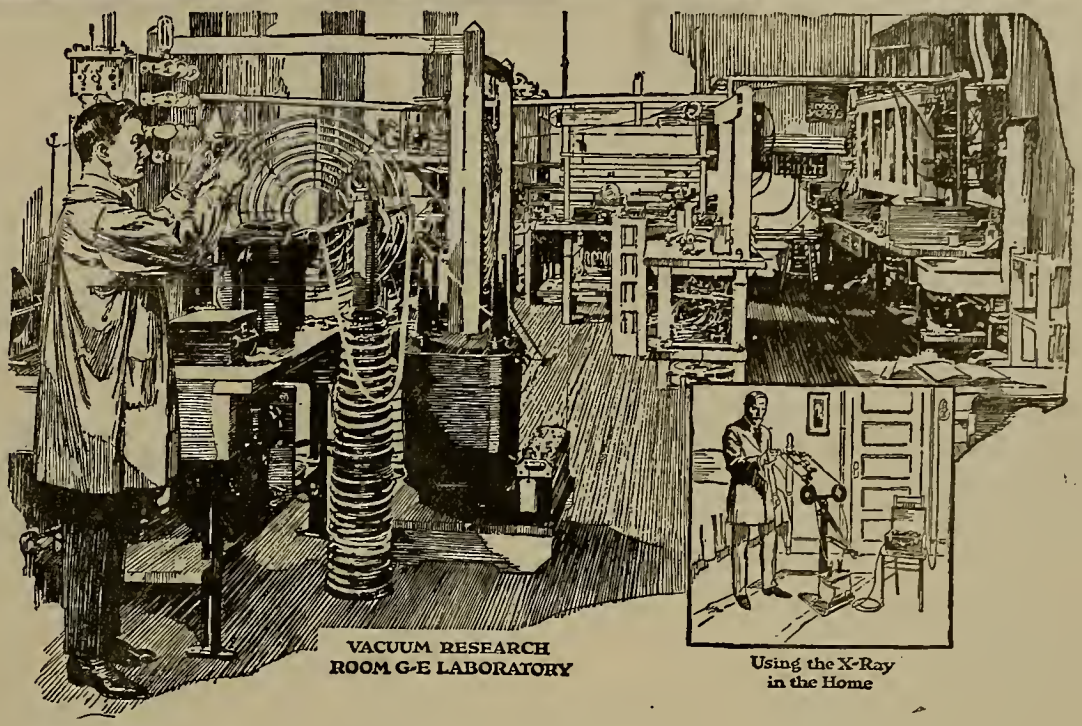
There is but one excuse for the dramatic criticism that has lately appeared in the *News*. The critics must have in their grasp the means of making Wellesley productions worth seeing according to their standards. For after all they can have no other point in so thoroughly treading down the "attempts" of this year. They are not forgetting that we are all active members of a community, and that we must all stand for its success and progress in any good thing that it attempts. Not one of us can afford to destroy without building up, particularly if we begin by destroying the good with the bad.

It is for the critics to take the lead in making Wellesley dramatics a success under the new system, for this is the very least they can do after their work of destruction. '20.

II.

IN REPLY TO "'20."

"'20" seems to regard the *News* as a new species of god whose words of criticism annihilate whatever they fall upon, and she assumes that college girls can be cowed by stringent criticism instead of being stimulated by it. If adverse criticism can so dampen the ardor and courage of those who might desire to write for an operetta, then Wellesley is sadly lacking in girls who are willing to "try again" and make the next attempt better. As for killing interest in acting in Barn productions, criticism, even the severest, challenges any fair minded per-



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son rather than discourages her. Furthermore, in the write-up the *News* did not lament that the actors were not "like John Barrymore or Nazimova," nor the director "like David Belasco." Previous operettas have given acting and directing with which "Gitana" compares undeniably unfavorably. Nor is there any necessity for comparison with a "Broadway production,"—Ivania" will do. As for the "annihilation of the present all-college system of dramatics," the college seems to have done away with it already, by the acceptance of a new plan, in which the obvious faults of the present system are remedied.

The acting was severely criticized, but the fundamental basis for criticism was the story of the operetta, its plot, lines, lack of humor, and the music. Both the book and the music were worked upon for considerably longer than three weeks, and while the authors may have worked long and faithfully, the result is admitedly not equal to the usual Wellesley standard. As to the damage wrought by taking girls for Tree Day,—one of the six was a dancer, the other five were in the chorus.

As to the music, perhaps the Williams Glee Club especially appreciated the "Gypsy Gifts," but I wonder if they would not have wanted four or five songs from "Ivania" or "The Lure of the Reel" had they heard it. While some critics think this year's music the best, others, who have some knowledge of music, do not. The *News* can hardly be blamed for expresing one opinion.

"20" like a great many others, has overlooked

(Continued on page 4, column 1)

several things in the cry for "constructive criticism." First, she evidently did not read the editorial which endeavors to offer some suggestions. Secondly, she did not realize that to offer constructive criticism in the write-up would necessitate devoting the greater part of the issue to one write-up. Few newspapers attempt to offer constructive criticism in their theatrical and musical reviews. Moreover, the *News* has no reason to feel that the other members of the college are so benighted that they are unable to discover for themselves remedies to evils so carefully pointed out.

Dramatic write-ups are of no value unless they are frank. To gloss over an unsuccessful production hy saying that perhaps it was not as good as some former production, but that it was the result of hard and faithful work and therefore should be treated tolerantly, is not fair to the production, the author, or the critic, and is belittling to the intelligence of the college.

I am sure the *News* was absolutely sincere in its criticism, and sincere in believing that such criticism, while undouhtedly stringent, can be of more value than polite evasion. 1920.

III.

It is a long road for a tired memory to travel, but early in the Anahasis I think I encountered a general whose manner of discipline was "to praise and to refrain from praising." His ghost has often reproached me (hy silence) in my teaching years, and I would its wise example had constantly prevailed. For how, as Phillips Brooks once asked, can we make a garden by merely pulling up the weeds? The application of the above remarks may occur to those who, like myself, greatly enjoyed the operetta and found the *College News* criticism upon it a surprise. K. L. B., '80.

IV.

Operetta.

In the April 22nd *News* "'20" plead for a criticism of the operetta, and the following week we had it. "With all due credit to composers and producers a certain amount of unfavorable criticism is inevitable" it began. Then tossing aside the "due credit" as given, the critic proceded with the "unfavorable" material. I expected "'20" to be answered in this way and I've been mean enough just to lie in wait for the "critic," but only because I needed her for an excuse. (For only one thing do I criticize the "critic" alone,—for her closing sentence.. In no way would I depreciate Laura Chandler's work, hut she herself would be the first to insist that Virginia French at least shares in "the eredit of the whole production," and Virginia French was not mentioned by the "critic." I use the "critic" as an excuse I have said. She is not the first to write the kind of thing I'd like to wage gory warfare against. And so I pluck up my courage—and my opportunity.

Where does this criticism lead? It cannot be called constructive criticism. It does not link our lack of speaking powers on the Barn stage with our evident lack of speaking powers on the dehate platform. I urge—as so many undergraduates are doing among themselves—the need of and desire for a required Reading and Speaking Course. It does not point out the fact that the scenery and lighting and chorus work which it praises are all advances toward which we have heen working in former years, and so mark progress which should be encouraged to continue. It does not consider and suggest improvement in the circumstances affecting the production of operetta, such little things as: the fact that Operetta and Tree Day and Senior Play and Society Plays are mutually exclusive; the fact that *less than three weeks* was allowed for rehearsal of the operetta; the fact that girls must keep up their academic work while rehearsing; the fact that there was no professional coach; the many other facts I wish we'd stop to enumerate. It does not call to account the girls

(Continued on page 8, column 1)

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My constancy to marks is such
I'm sure you honor me,
But yet I'd love them not so much
Loved I not more, a Key.

The College Husky Speaks—
Gather ye oak-leaves while ye may,
There's lots of ground to cover,
And the strike that's on, and your thirty cents,
Will very soon be over.

The Superior Critic Speaks—
Still with a Peter Thompson dress on
As you were going to a lesson,
Still with bone glasses, thick and wide,
Still with a slow, uplifted stride
Student, it is to be divined
Thou hast an intellectual mind.

The Freshman Speaks—
To live or not to live: that is the question,
To live or not to live in the quadrangle.
Whether 'tis better for me soon to suffer
The noise, smoke, pounding of outrageous engines,
Or live in Tower, where I'll have to travel
Miles to my gym class. Shall I sleep, or walk?

The Dean Speaks—
Freshman, I charge thee, fling away ambition.
By that sin fell your forbears, how can you then,
Still young, still greenly innocent, hope to win by it?
Love leisure last—cherish the marks that come not
Still in your young head bear a little knowledge
To silence me wheu I reprove. Take heed!

The English Department Speaks—
Be clever, child, and let who will seek virtue
Take nb time to do anything, but dream
Your life away, and so make education
One grand long theme.

HOW THE SENIORS AND JUNIORS SPENT MAY DAY.

(As reported by the *other* classes).

Seniors as seen by
1. Juniors: Having last fling—*Poor things!*
2. Sophomores: Being *very* versatile.
3. Freshmen: Gods falling from pedestals.

Juniors as seen by
1. Freshmen: Having class meetings!
2. Sophomores: Having class meetings!!
3. Seniors: Having class meetings!!!

W. C. B., '21.

THE FREE PRESS AS IT SHOULD BE RUN.

Fress Press as submitted to the Editor before publication.

Hash.

This is the first free press I have written i don't like hash and i want to say that i object especially too having hash on Saturday composed of
1. Meat from Tuesday dinner
2. Potatoes from Wednesday lunch
3. Green peppers from Thursday Salad
4. An unknown ingredient—probably from Friday breakfast

it seems to me that we should have steak and mushrooms once in a while M. P. T.

Note sent by editor with free press returned to the writer.

My dear young lady: Before I am able to print your free press I must ask you to make some changes as your statements are not correct. I telephoned the head of your house and found out that your Saturday's hash was composed of meat from Monday, not Tuesday, the potatoes from Wednesday dinner, not lunch, the green peppers from Friday's hash. Also it is impossible for us to print such a vague statement as "unknown ingredient." It might be misinterpreted by the Boston press who would come out here to see who had been poisoning our food. Also, I must inform you that you omitted seven periods, three commas, and four capital letters. Also, do not speak of its being your "first free press." It gives you away at once as being a novice at the game of picking flaws in the flawless.

Also, I telephoned Dr. Raymond and ascertained that steak and mushrooms would be dangerous food to give people whose digestive organs are used to pre- and re-cooked food.

Sincerely yours,

Editor.

Free Press as revised and printed.

Hash.

I am very fond of hash. I don't see how anyone can want steak and mushrooms. M. P. T.

Frantic Instructor: "Girls! has anyone seen the fountain pen I've lost? I must find it; it just suits me; it has a cracked top."

AMONG *US* MORTALS.

Did this ever happen to you, I say
Did this ever happen to you?
"Coming out Wednesday night?
"Yes, that will be great."
And you forget if he's coming
At six or at eight
And you start to eat dinner
But then you refrain
Then the old dear shows up
On an 8.30 train
By which time you're so hungry
You're nearly insane. E. H., '22.

DR. STANLEY E. HALL
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Alumnæ Department

The Editors are earnestly striving to make this department of value by reporting events of interest to Wellesley Alumnæ as promptly and as completely as is possible. The Alumnæ are urged to co-operate by sending notices directly to the Alumnæ General Secretary, Alumnæ Office, Wellesley College, Wellesley, Mass.

ENGAGEMENTS.

'12. Florence E. Banks to Mr. Charles E. Sellers of Windsor, Conn.

MARRIAGES.

'12. Pritchett-Lewis. On April 12, at Berkeley, Cal., Adeline *Lewis* Neff to Lieut.-Col. William Henry Pritchett of the U. S. Marine Corps.

BIRTHS.

'04. In December, in Tucson, Arizona, a son, Stephen, to Ruth *Hart* Butler.

'06. On April 21, in Andover, Mass., a son, Edward Pitkin, to Elsie *Pitkin* Poynter.

'08. On March 10, in Springfield, Mass., a son, Walter Wise, to Edith *Wise* Kimball.

'12. In 1920, a second son to Helen *Cross* Falconer.

'12. On March 12, in Chattanooga, Tenn., a daughter, Hartley Tyler, to Catherine *Clarke* Barrett.

'14. On March 22, in Pittsburgh, Pa., a daughter and second child, Margaret, to Katharine *Shuman* Jennings.

DEATHS.

'92. On April 16, at Andover, Mass., Mr. Frank T. Carlton, husband of Blanche *Whitlock* Carlton.

'97. On December 6, 1919, at Newark, N. J., Mrs. Lucy B. Hewitt, mother of Margaret L. Hewitt.

'01. On April 16, at Brookline, Mass., Mrs. S. W. McCaulley, mother of Martha G. McCaulley, '92 and Elizabeth McCaulley, '01.

'16. On April 12, at Syracuse, N. Y., Mrs. Frederick Pillmore, mother of Eleanor H. Pillmore.

IN MEMORIAM.

Resolved: that we the class of 1917, of Wellesley College wish to express our sorrow at the loss of our classmate, Elaine Marshall. We cherish the memory of one so helpful to all and give our loving sympathy to all who knew her as friend and classmate.

Dorothy Spellissy,
Josephine P. Keene.

CHANGES OF ADDRESS.

'01. Mrs. Harry E. Grigor (Olive Ambler) to 3 Strathmore Rd., Brookline, Mass.

'11. Julia T. Kerr to 424 Union Ave., Elizabeth, N. J.

'12. Mrs. Wm. Henry Pritchett (Adeline Lewis) to Marine Barracks, Navy Yard, Mare Island, Vallejo, Cal.

PIGEON FLIGHT CONTEST.

All would-be journalists who are trying out for the prizes offered for the best article concerning the coming pigeon flight will please hand their contributions to Miss Manwaring or to their composition instructors on or before May 17.

There is a Hilariously entertaining amusement game sold in Wellesley by E. A. Davis & Co., called the

Question Board

These have sold by the Hundreds at Harvard, Radcliffe, Jackson, Yale, Williams, Brown. Why not inspect this interesting game?

Siegfried Sassoon at Wellesley.

(Continued from page 1, column 1)

"War is not a game," he told his attentive listeners, "because there are no rules. It is the most calculating sort of business, requiring efficiency alone for its successful perpetration. And efficiency in war must mean frightfulness. There is no romance in the trenches, there is no heroic glamour. It is war we should hate, not Germany; it is war itself that is the crime, not the individual acts of wrong. Those men who went to the front full of idealism, who gave their lives for everlasting peace, have been done-in—betrayed—if wars are not made impossible."

The quiet, bitter intensity with which he spoke, coupled with the knowledge that he had the authority of experience, made the war poems that followed painfully convincing. He described them as an attempt to face realities even at the expense of violating certain canons of poetic ruling. No one can regret that he sacrificed the form of his earlier work for the power of the later. Fearlessly he has described the destructive, brutalizing results of war. There has been no accusation made more grim than that of **Suicide in the Trenches**, no exposition more horrifying in its realism than **The Underground Trench**. The poet drew a bitter contrast between poems such as these and one that he wrote before he reached the front. Until he went to France he was exalted in the thought of service of a mighty cause. Experience gave him disillusion, and an absolute conviction that war is a great crime. It is this conviction that fills his poems, this message that he is delivering to those who come to hear him. It is not alone the artist that we value but the man, courageous, honest, with spirit undefeated in the face of heavy odds.

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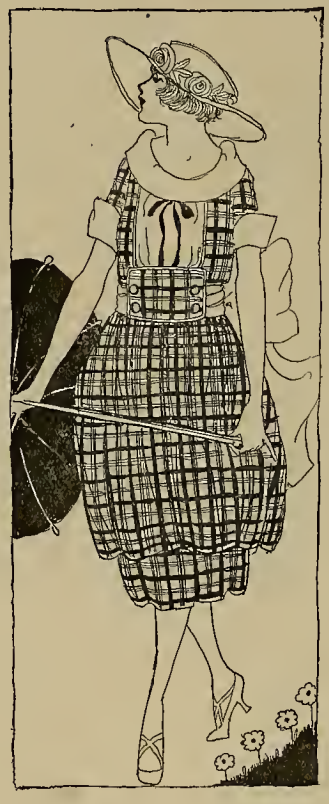

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For the Festive Occasions—

That mark the end of the semester, the Alphen Service Shops will return to Wellesley on May 17 and 18, to exhibit such frocks as will lend more pleasing grace to graduate and undergraduate. As before, we will exhibit at the Waban Hotel.

PRESIDENT PENDLETON FAVORS HOOVER'S CANDIDACY.

President Pendleton has consented to give to the College *News* a statement of her reasons for supporting the candidacy of Mr. Herbert Hoover. She says:

"I favor Hoover's candidacy, first because he has proved himself an able and effective executive; second because he enlists the official co-operation of able coneagues; and third because he had a first-hand knowledge of the international situation."

A Damp May Day.

(Continued from page 1, column 2)

Perbaps the closest resemblances was that between Ridley Berryman, '20, and Sarah Jones, '21. They were all clamoring for tickets to the next junior class meeting (an event wbich seems to be an object of interest to the college). Unsuccessful, they were faced with the proposition of entertaining their families at commencement. "There won't be any Tree Day to amuse them," remarked Alison Kingsbury (Deborah Barlow) mournfully —"Have you seen the new rules?"

1. Since the participants are not allowed to bear knees.
2. Since all trousers must be full.
3. Since stout girls are urged to dress as little as possible.
4. And since any student whose dress fits her and not tbe occasion will be asked to leave the green.

Tbe committee has decided to give up the ghost. There will be no Tree Day."

"And they can't come to Float Night," wailed Mildred Shepard, (Sybil Wardwell), "because if things continue as they are going now '20's spirits will be so damp tbey'll swamp the boat." "And they can't play with the Legenda," mourned its editor, because tbe 57th proof has come, and my picture looks too much like me." At this moment an impressive photographer, (Mary O'Keefe) attracted at seeing so many prominent seniors together, advanced witb his camera. Miss Manwaring, (Helen Sherman) immediately took action so effectively that the 'seniors' gave a cheer for "Our main wearing apparel." In the meantime '21's factotums succeeded in planting the class rose busb, wbicb will some day make beautiful the wall in front of Founders Hall.

Step Singing in Evening.

At step singing in the evening, a basket of spring flowers was presented to Alice Durham, '22, as wearing the prettiest costume at the party. Sbe was dressed in crisp, white crinoline with an old-fashioned black lace shawl. A calla-lily tied with a large red crepe paper bow was given to the wearer of tbe funniest costume—Marjorie Twitchell, '21. Tbe Juniors presented their sister class witb a baton and were thanked with a song. '22's crew song, written by Rebecca Stickney, was a great success.

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WOOD CLUB TO RIVAL HOOVER CLUB.

The Hoover Club witnessed the birth of a deadly rival when an enthusiastic group of Wood advocates organized a Wood Club at a meeting in Founders Hall on Friday afternoon, April 23. Carolyn Willyoung was elected chairman, Mab Barber, secretary, and Edith Weigle, treasurer. An executive committee is to be chosen by the chairman. After the business meeting was concluded, Miss Avery gave a short talk on Major-General Wood's life, and especially his work in Santiago and Cuba. She refuted several arguments often voiced against him by recalling the fact that Wood went into the army as a surgeon—not as a military man—and it was only his remarkable ability in a time of need that brought him into the fighting lines. Moreover, his greatest services to his country have been those of an executive, for he has done the work of a civic officer rather than that of a military leader.

Edith Weigle read extracts from speeches of Leonard Wood showing his great sense of fair play in dealing with the labor situation. Gladys Bagg spoke of his grasp of the European situation and his advocacy of the League with reservations.

MISS SNOWDEN TO GO TO UNIVERSITY OF PENNSYLVANIA.

Miss Louise H. Snowden has been appointed to the new position of Dean of Women at the University of Pennsylvania where there are over two thousand women students at the present time. Miss Snowden is acquainted with many of the student problems of this university, from which she graduated with honors, and later, in addition to work in foreign universities, took graduate work in the departments of Biology, English Literature and History. She was the holder of the Naples Table for Women in 1900, and now as Dean represents the University of Pennsylvania in the Naples Table Association.

25,000 COLLEGE STUDENTS GIVE $3,500 FOR MARNE MEMORIAL STATUE FUND.

Nearly 25,000 students enrolled in various colleges and universities throughout the country have given $3,500 thus far for "America's Gift to France," it was announced at the headquarters of the national committee. An additional list now made public brings the number of institutions to upward of seventy-five.

Harvard leads with regard to the amount contributed, and the University of Pennsylvania is first in the number of contributors. A total of 798 Harvard students gave $628.28 and 3,104 students at the University of Pennsylvania gave $234.07. Wellesley gave $34.62, each girl contributing two cents apiece.

WELLESLEY UNIT IN CONSTANTINOPLE.

How would you like to go out some morning from teaching English classes and find the people running about the streets in terror and a proclamation of martial law posted in conspicuous places? This was the experience of the Wellesley unit which is working in the American Bible House at Constantinople on March 16. The news, however, so terrifying at first to the inhabitants of Constantinople, proved to be good tidings, for the British had finally made a definite stand and had taken over the city in the morning. Miss Ethel Putney, who writes us of this exciting day, makes the interesting comment that the fatal delay in a definite Turkish policy has been due to the narrowness and selfishness of America,—"but," she continues, "we still have hope that the principles which Wilson has apparently practically given his life for may eventually prevail while a remnant of the Armenians still lives."

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MAY DAY ON MONDAY.

With one eye on the gray sky overhead, the seniors in caps and gowns of varying lengths, rolled their hoops down Tower Court Hill on Monday morning. Emily Tyler Holmes, on account of her assiduous daily practice around the Quadrangle, won the race. Then as usual, the other classes marched to chapel between a double line of seniors, who were singing their marching song to a hoop-tapping accompaniment.

1920 must have had advance information on the weather when they chose red as their class color, for the broad-brimmed red hats of the sophomores with the long red streamers, made the numerals, 1920, against the green background of the hill, a bright spot in an otherwise gray day. When Hildegarde Churchill, '22's song-leader, gave the signal, the class stood up holding red balloons high above them. After musical cheers and cheering by the other classes, the numerals were broken up by '22's rush down the hill toward 1920, waving their red balloons, one of which was given to each senior.

FREE PRESS—"OPERETTA."

(Continued from page 4, column 1)

who have "too much to do," or who sometimes "just—well, to be honest—just don't want to exert themselves" to assist in operetta work. (I have the authority of one of the operetta composers that inexperienced girls were very willing to help, but girls who'd been asked to work because they'd had the necessary training were not). It does not suggest a type of story that would be suited to a Barn operetta. (I suppose I am unreasonable here, but it seems to me so easy just to say a thing's wrong without telling *what* to do to better it).

I have said the criticism was just destructive, and I must be careful to prevent a "boomerang." I think we pass through evolutionary stages in criticism. First we praise the "poor" thing, the obvious, light, popular thing. Then we come to college and get a smattering of ideas about True Art, we hear of "Art for Art's Sake," and in no time we secretly admire in ourselves our inherent critical powers, forgetting that we crowd the "special" on our way to musical comedy and Keith's and are awfully busy when Walter Hampden plays in Boston. And then some day it dawns on us that we've been smug little "critics," we broaden to see things in the whole, we learn Real Criticism.

When I stop to consider that the operetta is a college production entirely, that girls work to give the college pleasure, that they do not claim to be professionals, I marvel that they can do what they did this year. If I should think a previous operetta better, it is for me to wonder more, rather than to blame this operetta. And if I think long enough I may remember that the enjoyable things in my memory of the other operetta were accompanied by faults which were obvious then and which offset faults in this one.

I wish I could plead for kindness. I'm not afraid to, but I know it would be useless. I would be ignored as sentimental or abhorred as demoralizing to Art, as a detriment to the uplift of the college. And so I plead for the lesser thing in this world of ours—for Real Criticism. If "'20" worked for this in her free press two weeks ago, she did not make it clear. If she worked for the thing I hate, I don't believe she realized she asked for this: that the college was for an object lesson, for a specimen to be dissected, a group of fellow students who could not possibly produce a perfect work under inevitable circumstances, who worked —hard—for the pleasure of the college as well as for personal honor, who certainly would feel keenly the thing she advocated. If she did realize this but felt duty bound to the "critical training" of the college there is an impersonal appeal to her. Is it not possible that such criticism as that in the last *News* would seriously affect a girl's belief in self and hurt her future? But of course, that girl is to be sacrificed for our general culture, she isn't worth saving when she can't live down criticism. Well then, are future operettas bettered by such criticisms? Will it bring out better material to try-outs? Do those who are criticized not see their faults? They know their goal and work toward it slowly and I do not think the lack of encouragement and the adverse criticism are the causes of the progress in our operettas. And last of all, what is done to us others by this criticism? Are we broadened, are we made to spurn the *Follies* and the *Passing Show?* Or are we made to conceal our tastes along those lines, and outwardly to appear cold-blooded (gr-r-r) little critics?

MARGARET GAY, '20.

HARVARD DRAMATIC CLUB.

Reserve Saturday, May 22, Evening.

The Harvard Dramatic Club presents the "Governor's Wife," by Jacinto Benavente, under the auspices of the Barnswallows Association on Saturday evening, May 22nd, 1920, at the Barn. Proceeds for the Silver Bay Fund.

SENATE PASSES NEW RECOMMENDATIONS.

The following recommendations of the Executive Board of the Senate were approved by the Senate.

1. That the Vice-President act as chairman of the Executive Board instead of the President.
2. That the Association employ a self-help girl as a typist.
3. That a paid office be created which should be in the nature of a factotum for the President, and which might be incorporated in the stenographic office.
4. That the "loss of privileges" be given for two serious errors instead of one, that the penalty be strictly enforced, and exception only for life or death, or very special circumstances be made by the President of the Association.

The following suggestion was brought before the Senate and approved:—That any organization or group of individuals may meet in a social way from 12.30-9.30 Saturday, without being subject to supervision of costumes, provided that the entertainment is not public and involves no preparation previous to 12.30 Saturday, and chaperone rules are maintained.

MAUDE LUDINGTON, *Sec'y.*

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THE NEW MAP OF EUROPE.

Mrs. Helen Goss Thomas, Wellesley, '12, gave a lecture at once interesting and instructive, on *The New Map of Europe*, Tuesday evening, April 27, in the Geology Lecture Room. After a brief sketch of the forces that have heretofore dominated Europe, the unscrupulous selfishness of the middle ages, the feeling for unification that necessarily accompanied growing economic interests after the Renaissance, the spirit of nationality so manifest in the nineteenth century, she turned to modern interests. During the period between 1870, which marked the acquisition of the rich mineral deposits of Alsace and Lorraine, and 1914, Germany became completely industralized. Russia, on the contrary, remained to a great extent agricultural, in spite of some development in manufactures and mining. Most inefficient and backward was Austria-Hungary, whose government was too occupied keeping its power to think much of progress. From these three nations are coming the new states born of the war.

The most interesting of them all is perhaps, Czecho-Slovakia, with its peculiar shape and rich lands. Poland possesses no natural boundaries, but has good inherent possibilities. All of them, in fact, have possibilities, if a co-operative economic system can be established to bring them forth. There must be unity of purpose, if Europe is to be saved from ruin.

MARIONETTES.

Miss Lillian Owen's Marionettes will give a performance in the Barn, Friday evening, May 14th.

Miss Owen, until recently a partner of Tony Sarg in his famous Marionette Company, was maker of all the dolls used in their productions. Her many years of experience have given her a foremost place in the movement for restoring the lost art of puppet-playing in this country. The puppets are operated by an elaborate system of joints and strings, and a controller of original design. The two plays "Jack and the Beanstalk" and "A Rabbit Tale" are of equal interest to old and young, not only because of the magic of these life-like little creatures with their tiny stage and exquisite scenery, but because of the art itself.

The Marionettes have been secured by the Mount Holyoke Alumnae of Wellesley, and the performance is given for the Mount Holyoke Three Million Dollar Endowment Fund. Reserved seats at $1.00 and tickets of admission at 75c will be on sale at a time and place to be announced later.

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WELLESLEY'S "ECONOMIC INVESTIGATION."

(Continued from page 1, column 3)

"prominent local girl," a list of the "Agora" society (taken from the list of officers in the Directory) with the added information that they were about to present a plate to General Pershing in acknowledgment of his gift, engraved in gold.

Smith College, too, has suffered. Accounts of Smith girls peddling soap and cleaning fluid on the streets of Northampton in behalf of the Smith fund, have been sent over the country.

So far, in Wellesley, over sixty students and several members of the faculty have reported being victims in their home towns, of this elusive agent in Boston.

WELLESLEY SENDS DELEGATE.

Each summer the Charity Organization Society of New York City invites a certain number of college juniors interested in Economics to be its guests for a month. This year Barbara Bean has been chosen as Wellesley's delegate. The Charity Organization Society introduces this group of students to the theory and practice of family case work, and familiarizes them with other social agencies in New York. Through the junior delegates the Charity Organization Society hopes to influence larger numbers of college men and women in this field of social work.

Young lady wanted to learn stationery business and another young lady with knowledge of literature wanted in Book Department.

HIMEBAUGH & BROWNE
471 FIFTH AVE., N. Y. C.

CALENDAR.

Wednesday, May 5th. 7.15 P.M. Barn. Silver Bay Movies.

Thursday, May 6th. 4.30 P.M. 124 Founders Hall. Address by Miss Mabel Gillespie, Secretary of the Woman's Trade Union of Boston on *The Woman's Trade Union Movement.*

Friday, May 7th. 8 P.M. Memorial Chapel. A reading from his own poems by William Butler Yeats (College Lecture Course).

Sunday, May 9th. 11 A.M. Dr. William P. Merrill, of New York.

7 P.M. Special Music.

Monday, May 10th. M. André F. Allix—*Pasteur.* Time and place to be announced later.

CAMPUS HOMILIES.

The *News* is particularly fortunate in having a short series of articles by Mr. MacDougall, which will appear in successive issues.

II.—TODAY.

"Tomorrow, do thy worst, for I have lived to-day.' (*Dryden*).

"Tomorrow never comes." (*Proverb*).

Age looks backward, youth forward. This is natural enough, for past success encourages complacent retrospect, and youth possesses little beyond golden dreams.

But between the past and the future lies the present, to-day. To-day derives from the past, but equally true is it that to-day in its turn is the progenitor of the future. We of to-day are what we are because of yesterday; and tomorrow will be what it shall be because of to-day. Take care of to-day and tomorrow will take care of itself.

Youth, however, fails to see the connection. It lives in the joyous present, loving its gaiety, careless of its work, its duty, its discipline, for these seem to interfere with self-expression. It is also true that youth errs in the opposite direction, the present is expressed in terms of the future only, and preparation for the future is specific and strenuous. Youth's imaginative eyes see as plain duty social disorders resolved, society reorganized, perhaps darkest Africa enlightened, when very likely the less fascinating personal responsibilities of the moment are ignored.

The best preparation for the future lies in the simple acceptance of the humdrum present.

The wise live for the future, but not in it.

H. C. M.

ENGAGEMENT.

ex-'22. Marjorie Block to Robert Kuhn, Harvard '16.

COLLEGE NOTE.

Rebecca Hill, '21, and Alice Chapman, '22, were elected to the *Experimenter* Board last week.

OUR NEW DRAMATIC ORGANIZATION.

Our new Dramatic Organization, still called the Barnswallows, is a reality, for the plan has been accepted by both the House of Representatives and the Senate and the Constitution has been signed by the Academic Council. A copy of the Constitution can be found on the Barn Board.

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Just the thing, too, to express vigorous class patriotism. Get YOUR class to adopt them. Be the *first* to put over this new vogue in *college* headwear.

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